

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM III

SATURDAY, FEBRUARY 25, 1984

WALTER HALL

8 P.M.

PROGRAM

Quartet in A major, K. 298

WOLFGANG AMADEUS MOZART

Andante

Minuet

Rondieaux - Allegretto grazioso,
ma non troppo presto, però non troppo
adagio. Così-così - molto garbo ed
espressione.

This work, presumed to have been written in Paris in 1778, is certainly not the longest or most substantial of Mozart's chamber works for solo wind instrument and strings; rather, it is entertaining and exuberant. The first movement comprises a theme and four variations, with a different member of the quartet featured in each variation. The second movement is a minuet and trio. The last movement, or at least its speed indication, is thought to be a parody on the work of Cambini (1746-1825) whose easy success in Parisian musical circles must have irritated Mozart. The speed indication translates as "a bit fast and graceful, but not too fast, also not too slow. So-so - much elegance and expression". The theme of this rondo is from an opera by Paisello (1740-1816) and does not particularly lend itself to elegance or expression, at least in what we usually associate to be elegant or expressive in Mozartian terms. However, the composer's intention of writing this quartet was to charm and entertain the listener, and the work easily fulfills that intention.

NORA SHULMAN, flute; KENNETH PERKINS, violin;
TERENCE HELMER, viola; DENIS BROTT, cello

Sonata, Op. 147

DMITRI SHOSTAKOVICH

Moderato

Allegretto

Adagio

"There is no doubt that Dmitri Shostakovich's new work will make the world a better place." This statement appeared in a Russian musical journal in September 1975, one month after the composer's death. Although the Viola Sonata is a very fine work, the praise bestowed upon it by the writer would be more appropriate for a work of the stature and size (and "optimism") of the First or Fifth Symphony. The Sonata, Shostakovich's "Swan Song", contains

little bravura; its mood is pensive and resigned. The ailing composer's contemplation of his approaching death is reflected in many of his last works, such as this Sonata, the Fourteenth Symphony and Fifteenth Quartet.

The rocking motif which begins the Sonata (played by the viola, pizzicato) recurs throughout the movement. The dramatic central climax lacks the virtuoso display that we might expect; the difficulties of the movement (and the sonata as a whole) are more emotional rather than technical. The second movement, like many of Shostakovich's scherzo movements, has an ironic and superficial joviality. It comprises several dance-like episodes, followed by an expressive solo for the viola and recapitulation of opening material. Part of the viola solo, in extension, begins the third movement, a long adagio, which, like the first movement, is marked by peaks of emotional intensity rather than technical display. The movement ends, as did the previous movements, with the direction "morendo" ("dying away"), an appropriate ending to a moving work which itself concluded the creative life of one of the greatest composers of this century.

RIVKA GOLANI-ERDESZ, viola; PATRICIA PARR, piano

INTERMISSION

Quintet in F minor, Op. 34

JOHANNES BRAHMS

Allegro non troppo

Andante, un poco Adagio

Scherzo. Allegro

Finale. Poco sostenuto-Allegro non troppo

Upon hearing a performance of his string quartet of 1862, Brahms, dissatisfied, recast the work as a sonata for two pianos. Although the work is occasionally played in this form, its final rescoring, as a quintet for piano and string quartet, is more successful, because the work's broad and almost "symphonic" style calls for timbral contrast that the earlier scorings lack. However, despite its difficult inception, the Quintet stands as one of Brahms' greatest chamber works, being equal in stature to the quintets of Schumann, Franck and Dvorak.

The first movement is noteworthy for the richness of its themes, and their various transformations in the development section. Following this imposing and dramatic allegro is an andante of simple and Schubertian lyricism. The scherzo is by turns mysterious and

grandiose, and is dominated by an insistent rhythmic pulse, which is absent only momentarily in the chorale-like trio. Contrasting with this exciting movement is the slow and quiet introduction of the finale. The sonata-allegro which follows contains several transformations of the opening theme given by the cello. A coda marked Presto, non troppo brings the Quintet to its exhilarating conclusion.

ORFORD QUARTET; WILLIAM AIDE, piano

- Notes by Dean Bradshaw

WILLIAM AIDE received his musical degrees from the University of Toronto and the Juilliard School of Music and is noted not only as a solo recitalist but as a prolific chamber music artist and accompanist. He has performed in the Soviet Union and England as well as with most of Canada's major symphony orchestras and as recitalist from coast to coast. He is a professor at the Faculty of Music.

RIVKA GOLANI-ERDESZ obtained her solo performance degree from Tel Aviv's Academy of Music and was chosen to represent Israel at an international music course in Holland for three years. She was a member of the Israeli Philharmonic for five years and was featured soloist with the Jerusalem Orchestra, the Haifa Symphony and the chamber orchestras of Tel Aviv, Jerusalem and Holon. She has appeared in recital throughout Holland, Germany and Israel and is presently a staff member of the Faculty of Music and the Royal Conservatory of Music and performs regularly in Canada and the United States.

THE ORFORD STRING QUARTET of the University of Toronto stands proudly among the world's top ten chamber music ensembles, a unit of impressive calibre, of truly great artistry. The Quartet is made up of four exceptional young Canadian musicians: violinists ANDREW DAWES and KENNETH PERKINS, violist TERENCE HELMER and cellist DENIS BROTT. It is a testament to the talent and dedication of each that when the Quartet performs,

the individuals disappear and only their total merger into music remains. The Quartet grew out of Les Jeunesses Musicales summer camp at Mount Orford, Quebec. It is now a veteran of tour after tour - the length and breadth of Europe, Canada, the United States, the U.S.S.R. and the Orient, often under the auspices of the Canada Council and the Department of External Affairs.

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearance at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

Born in Los Angeles, NORA SHULMAN was a student of Louise De Tullio and graduated from the California State University at Northridge. She has performed at the Tanglewood and Aspen Music Festivals, and in 1971 was awarded the Tushinsky grant from the Young Musicians' Foundation of Los Angeles. Miss Shulman has played in the Denver Symphony Orchestra and is now assistant principal flute with the Toronto Symphony and principal flute of the CJRT Orchestra. A member of the Faculty of Music, University of Toronto, she has been featured as soloist on numerous CBC broadcasts.

Next Faculty Artists concert:
Saturday, March 24 at 8 p.m.
Walter Hall

Next Event:
Thursday Afternoon Series
Student Chamber Music Recital
Walter Hall, Free
March 1, 2:10 p.m.